

The Duel for Love

A Romantic Melodrama
In Four Acts, with Music
by LUCIAN MANTELL

*Ahoru of "Theodore's African Trip"
"The Princess Stella; or, the News-
paper Reporter."—"Escaped from
Prison" and "Her Country" Etc.*



TOGETHER WITH CAST OF CHARACTERS
DESCRIPTIONS OF COSTUMES, SCENERY
ENTRANCES, EXITS AND ALL POSI-
TIONS OF THE PERFORMERS

Scenes:—Naples, Italy.

FOR PERMISSION TO PRESENT THIS PLAY APPLY TO

Lucian Mantell and Gabriel J. Biondi

205 EAST 116TH STREET
NEW YORK CITY

NOTICE:—ANY PERSON IMITATING OR INFRINGING ON THIS
PLAY WILL BE PROSECUTED TO THE FULL EX-
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CAST OF CHARACTERS

BEN WALDMAN.....A Jewish-Italian Major-General
LOLA WALDMAN.....The General's Wife
EVA WALDMAN..... Their Daughter
LINA WALDMANTheir Daughter, "who is buried alive"
CARLO PERROTTI.....Lola's Brother, an Italian Major
HARRY LANE Captain in the American Navy,
 in love with Lina
LEO BRUNO.....An Italian Count who kidnaps Lina
JAMES WILSONAn English Lieutenant in love with Lina
CLARA SANDORE Lina's Maid
GILDA SPINELLAThe Gypsy fortune-teller
ANNA LONGO A bogus Countess
LINO CIRBONO....The Gypsy Chief who aids Leo to
 kidnap Lina
SALVATORE DEMARCO....Falsely accused of killing
 Marta and Matteo, her sweetheart
DORA DEMARCO....Who saves her father, Salvatore,
 from execution
RICO BOSCOGeneral Waldman's Valet
PIETRO MANDO....The Doctor who pronounces Lina dead
LUCO ZOTTELLO....Who aids Salvatore to steal Lina's
 jewelry from the tomb
MICHELO CARBONO.....The Prison Jailer
RAFFAELLO SPARINO.....Captain of the soldiers at
 the place of execution
FABIO AND MARCOGypsy Blacksmiths
LUIGI BARONELLIThe Sheriff
LIONORA MURO The Fairy Dancer
MATTEO BIANCO.....Who killed his sweetheart, Marta
MARTA MOLIEROKilled by her lover, Matteo
GIANCOMO CASTAGNO.....Captain of the Police
VITO MARATEOThe Policeman who arrests Salvatore
ANTONIO CAFAROThe Policeman who aids Vito
 to arrest Salvatore
FILLIPPO LIPPANO.....Who attempts to kidnap Lina
STEFANO GRANITO.....Who aids Fillippo to kidnap Lina
FOUR KIDNAPPERS....Who attempt to kidnap Lina
 on her wedding night
Soldiers, wedding guests, guards, attendants, etc., etc.

Notice.—The original cast of characters in "The Duel for Love" numbers thirty. By doubling parts, it can be produced by sixteen, eleven male and five female characters.

Between the acts, music would add to the merit of the play if it were entirely Italian in character.

COSTUMES.

- HARRY LANE, age 25, handsome, light complexion, small blonde mustache. Scene 1, dressed as Captain of American Navy. Scene 2, same. Scene 3, black mourning suit. Scene 5, traveling suit. Scene 6, wedding suit.
- LINA WALDMAN, age 20, handsome, light complexion, blonde hair. Scene 1, neat traveling suit. Scene 2, same. Scene 3, shroud in tomb. Scene 5, evening gown. Scene 6, rich wedding dress,
- BEN WALDMAN, age 60, good looking, rather stout and tall, gray mustache and goatee, gray curly hair, dressed as Major-General of Artillery in Scene 6, handsome uniform of General.
- LOLA WALDMAN, age 50, fine looking. Scene 1, neat house gown. Scene 2, summer traveling suit. Scene 5, evening gown. Scene 6, fancy dress.
- EVA WALDMAN, age 22, fair looking. Scene 1, neat house gown. Scene 2, traveling gray suit. Scene 5, house gown. Scene 6, fancy dress.
- CARLO PERROTTI, age 50, gray hair, fine looking, dresses in uniform of Major of Artillery. Scenes 5 and 6, elaborate uniform of Major.
- LEONORA MURO, age appears to be 12 years. In Scene 1 dressed as Gypsy girl. Scene 6, as fancy dancer.
- ORLANDO FRASCO, age 30, handsome, dark mustache. dressed as Captain of Grenadiers, fine uniform in Scene 6.
- CLARA SANDORA, age 20, dressed as servant in all scenes.
- LEO BRUNO, age 35, distinguished looking, dark hair and mustache. Scene 1, traveling suit, then disguised as Gypsy. Scene 2, Scene 5, rich traveling suit. Scene 6, photographer.
- JAMES WILSON, age 25, good looking, dressed as English Lieutenant of Infantry, in Scene 1 only.
- GIANCOMO CASTAGNO, age 40, fair looking, dressed in uniform of Captain of Police.
- GILDA SPINELLA, age 24, dark complexion. Scene 1, dressed as a bogus Countess, then disguised as Gypsy fortune-teller. Scene 2, same.
- LINO CIRBONA, age 40. Scene 1, dressed as a Gypsy chief. Scene 2, same.
- SALVATORE DEMARCO, age 45, light. Scene 3, dressed as a tramp. Scene 4, dressed as prisoner. Scene 6, fine suit.
- RICO BASCO, age 22, dark complexion, in attire of General Valet.

ANTONIO CAFARO, age 25, dressed as a policeman.
VITO MAFFEO, age 23, dressed as policeman; only appears in Scene 5.
FILIPPO LIPPANO, age 45, dark complexion, very fine looking man; dressed as a brigand in Scene 5.
MATTEO BIANCO, age 28, dark complexion, fair looking, dressed neatly in Scene 3 only.
MARTIO MAHILERO, age 23, pretty looking, dressed in traveling suit in Scene 3 only.
STEFFANO GRANITO, age 40. Scene 5, dressed in same manner as Fillipo.
LUIGI BARONILLI, age 35, in prison, attired as Sheriff.
PIETRO MANDO, age 45, dressed as doctor in Scene 3.
LUCO ZOTTELLI, age 36, very rough looking, dressed as a tramp in Scene 5 only.

Notice.—In Scene 6, the wedding party, all the men should be dressed in fancy military uniforms.

SCENERY.

ACT I.

SCENE 1 represents Gen. Waldman's country flower garden.

ACT II.

SCENE 2 represents mountains with Gypsies' camp.

ACT III.

SCENE 3 represents a cemetery in Naples; shows a beautiful marble tomb erected by Gen. Waldman.

SCENE 4 represents a prison cell.

SCENE 5 represents Gen. Waldman's castle, a beautiful marble structure. The castle is surrounded by garden trees.

ACT IV.

SCENE 6 represents Gen. Waldman's mansion.

EXPLANATION OF ABBREVIATIONS.

R means right, I E first entrance, R 2 E right second entrance, R 3 E right 3rd entrance, R U E right upper entrance, D R C door of right center, L C left of center, L 1 E left first entrance, L 3 E third left entrance, L U E left upper entrance, R C S right center of stage, R C F S right center of front of stage. All of which indicates position of actors and actresses and scenery on the stage.

ACT I.

Scene 1: *Represents Gen. Waldman's summer country garden; upper C shows front view of the General's palace; shows a beautiful marble structure, a part of the palace hid-*

den among fruit trees, a door on C. Round the palace blooms a beautiful flower garden, arranged in Italian style; on left side shows a hill, grass and low bushes, with high and small trees, a few rustic seats round; upon the hill a shepherdess sitting on the rock with a small old style harp; she appears to sing and play. Sheep around her on right upper corner. Scene shows valley, water running down through high and low trees mixed with olive trees on upper right side of the marble palace shows beautiful Roman fountain, surrounded by different kinds of flowers. A statue of an angel in the centre of the fountain, beneath the statue, with four faucets, shows running water, on Third E. Shows a roadway, which goes over the valley by curve. Light sunset. A moment before the curtain rises the orchestra plays brilliant piece of music, and as the curtain rises is heard the shepherd singing behind the scene.

(Curtain rises.)

Enter Lina and Harry, both listen to the song.

THE SHEPHERD'S DREAM.

SHEP.

I dreamt last night, sweetheart of you,
And you looked so fair and sweet!
Your open arms and winsome charms,
Made happiness complete.
You gazed so sweetly in my eyes,
No dream could sweeter be,
I woke to learn, with heart a-yearn
That you're all the world to me.

Chorus.

You're all the world to me, sweetheart,
What else but you is here?
The sweetest flower in all earth's bower,
To me do you appear.
I've travelled all the world around,
Yet no one can I see,
Who has the charms of your dear arms—
You're all the world to me.

2nd Voice.

Dear love, from morning till the night,
I think of none but you,
You always are my heart's delight,
Because your love is true.
Ah, sweetheart, will you name the day
When happy man I'll be?
Our hearts combine, just yours and mine,
For you're all the world to me.

Chorus.

You're all the world to me, sweetheart, etc.

HARRY—It is a song of love, Lina.

LINA—It is sweet, isn't it, Harry?

HARRY—But not as sweet as love itself. It is but the mere echo of it.

LINA—But echoes, echoes are so interesting.

HARRY—Yes, and woman—woman, is so sweet (*Kisses her.*)

LINA—Ah, flatterer.

HARRY—Nay, my dear, without the sweet charm of woman this world would be a barren wilderness. It is love, woman, wives, sweethearts, that sweeten everything.

LINA—Father says that all the vows of youth are lies.

HARRY—But ah, such sweet lies! And we who tell them believe them as fondly as those who listen to them.

LINA (*fondly*)—Harry! (*They walk to the back of the stage and look up the hill.*)

Enter Shepherd, at back, looks towards the mountains and sings.

As smiles the mountains on the plain,
So, dear, you smile on me;
Yet in your eyes, love, I will rise
As high as mountains be.
My star of hope, of hope my star,
The best love that could be;
Though far or near, remember, dear,
You're all the world to me.

LINA—Again the song of love.

HARRY—The only song worth singing,

Chorus.

You're all the world to me, sweetheart, etc.

Oh, heaven's choicest gift to man,
Is woman, sweet and fair,
Her love it is that makes all bright,
And softens every care.
My life has been like one sweet dream,
Since I first looked on thee,
My soul, my heart, these words repeat,
You're all the world to me.

(Harry puts his arms around Lina.)

(The shepherd meets his sweetheart, who comes down the hill. They kiss and go off.)

LINA—One love, one lover. That's the only way it should be, Harry.

HARRY—But, oh, my fair Lina, if you have but one love, there's more than one loves you.

LINA—But that I cannot help. They love me, but I do not love them.

HARRY—Of course not. It would be a peculiar man that would not be smitten by your beauty.

LINA—Flattering again?

HARRY—But withal, Lina, I would tolerate no rival. The young English Lieutenant we met at the Royal ball—I heard that he is to call to-day to see you. He aspires to become my rival.

LINA—Harry, no man can break the chain of my love for you. I told him I didn't care to have him call. Anyhow, he goes to England in a few days. Yet he is nice young man. I cannot help it if he admires me. Women love admiration.

HARRY—Of course, that's why I say he will become my rival for your affections.

LINA—He is so courteous, so willing to do any favor.

HARRY—Certainly (*clasp ing the handle of his sword*)! In America we do not stand for rivals. We either have the girl all to ourselves, or wallop the rival. I'll chastise this one.

LINA—Oh, Harry!

HARRY—It will only be a bit of fun for me.

(*Enter Lieut. James Wilson.*)

JAMES—Oh, good morning, Miss Waldman.

LINA—Good morning. (*James shakes her hand. Harry shakes hand at Lieutenant.*)

HARRY—Shake hands? I'll shake mine in his face. (*Does it.*) I am from America. There, when one man seeks a favor from a woman who belongs to another, we knock his block off. Do you understand?

LINA—Oh, I'll go inside and call help. (*Runs off.*)

JAMES—Where they are all blockheads it must be easy to knock their blocks off.

HARRY—What do you mean?

JAMES—I mean that you will place no limit upon my actions.

HARRY—And I say I shall. Cast aside your sword, and we will fight like they do in America.

JAMES—I shall get square and win too.

HARRY—Then get busy. (*Hard fight ensues. Harry knocks James down; he soon gets up again.*)

JAMES—I quit; I quit.

HARRY—Then leave this place at once and never return again.

JAMES—You won the fight, and you can take the girl too.
(*James put up his sword, etc.*)

HARRY—But now let me shake your hand before you go. Remember me. (*Both shake.*) You're game, anyhow.

JAMES—But you are gamer.

HARRY—Perhaps.

JAMES—Good-bye (*Exit L.*).

HARRY—Good-bye.

(*Enter Lina from R.*)

LINA—Oh, Harry, Harry.

HARRY (*Lina and Harry both stand on C, facing the audience, he puts his arm round Lina.*)—My first duel for love.

(*Enter Leo unobserved. He listens.*)

LINA—You are so brave, Harry.

HARRY—That is not bravery, Lina. It is mere resentment. Whatever opposes me must disappear. I will not be beaten, no matter what strife I have to plunge into, and I stand ready for the direst strife that man can hand to man. You say I have won you, Lina, but the victory is not complete. I feel that I have other struggles to go through.

LINA—But you will go through them.

HARRY—Yes, if I had to beat the brains out of Satan and wade through his dominion of fire, I will overcome every obstacle that is placed in my way.

LEO (*aside*)—Be not too sure!

LINA—You frighten me, Harry.

HARRY—Then no more of this talk, dear. I will be off to Paris and the jewels I will bring back to you will dazzle your family. By the way, your folks seems worried about my pedigree. Dear, Lina, write to the Navy Department at Washington for it. You will get the truth there.

LINA—Dear, Harry, I have cabled to the Secretary of the Navy and am momentarily awaiting a reply.

LEO (*aside*)—Ah, if I can only intercept that!

HARRY—My character will bear the closest scrutiny.

LINA—I believe it, but I want to convince my people of the truth.

LINA—I hope your journey will be pleasant, Harry.

HARRY—Thinking of you all the time, it will be delightfully lonely.

LINA—I hate to see you go, I feel as though something ill will happen.

HARRY—Fear nothing, sweetheart; no ill will come. Paris is the place to buy fine jewels, and I am going to get you the loveliest in Europe.

LINA—But you don't need to; you cannot win me more with gifts than you have won me now. I only want you, Harry; be the jewel for me.

HARRY—I'll shine for you Lina, but I want you to excel every lady in the land. I wish you to be what we Americans call "swell." I want diamonds to glitter all over you, just as you glitter over all women.

LINA—Oh, Harry, I am satisfied to be as I am. I want no diamonds brighter than your smiling eyes.

HARRY—I want my wedding gifts to you to be the best that can be procured. Ah, Lina, I feel a dread at leaving you. That Count friend, I am afraid, is what we call "a bad egg." If so, I'll crack his shell into a thousand pieces.

LINA—Oh, how he wearies me. He is so impetuous, so nauseating. I tell him I despise him, yet he hopes on. Fool!

HARRY—I will be going, dear. I have scarcely time to catch the train. I will kiss you good-bye, my love. Ah, dear Lina, how anxious I will be to get back to you. (*Kisses her.*)

LINA—Good-bye, Harry. I will meet you at the depot when you return.

HARRY—Walk to the gate with me?

LINA—Why, yes, and don't forget to send me post-cards. Oh, how I do love post-cards! Get off the train at every station and send me one.

HARRY—Mark me, you will get them. (*Exit.*)

HARRY—Come, till I bid the folks goodbye. (*Exit.*)

LEO—My letter—mailed from Washington by my messenger—will give his pedigree, and it will damn him. Lina's father should have it by now. Oh, to love a woman who spurns me is my perplexing fate, but whether she wills it or not, I will yet hold her in my arms and kiss her. I will win her by fair means or foul. I'll try the fair means at first, but if I fail my Gypsies will do the rest. (*Looking at his watch.*) It is time the Gypsy chief, Lino, should meet me, and come to an understanding as to how we should act, and here he comes.

(*Enter Lino and Gilda, who carries water bucket, and meets Count on C, and shakes hands with him.*)

LEO—Oh, how do you do, chief?

LINO—I am glad to see you, Count.

LEO—Why do you carry a bucket?

LINO—We came to meet you, and carried the bucket so that the people would not have any suspicion of wrong.

LEO—Ah, that's the girl!

LINO—Yes, as I told you the last time we met, I would bring her with me.

LEO—Now, Lino, I hope you understand me. If you do as I wish I will give you 10,000 liras. I will give you 5,000 before I leave you, to show that I am in earnest. The girl can hear from me what is expected of her, and if she accomplishes it, an extra reward will be hers.

LINO—She will succeed. Gilda, come here.

(Gilda, with tambourine in hand, goes to the chief.)

GILDA—What is your wish, Chief?

LEO—Ah, a pretty girl; if she is as smart as she is good-looking she will surely succeed.

LINO—I have no doubt. Gilda, this gentleman and I have a plan which you will have to execute. You have to be cunning to carry it out. There is no danger and there is sufficient money in it to enable us to leave this country and rise out of our misery. *(She stands between Leo and Lino.)*

GILDA—I am proud that you have selected me, for it shows that you deem me capable of aiding our tribe. Let the gentleman tell me what I have to do, and I will act accordingly.

(Gilda goes towards the Count smiling.)

LEO—Now, my dear, pay close attention. As I told the chief, this is General Waldman's country garden and all his family are here for the rest of the summer. I am deeply in love with the General's daughter, Lina, but all my endeavors are in vain. She is to marry a rich young American Naval Captain, who is now preparing to go to Paris to purchase jewels as a wedding gift for her. This maddens me, and I want the engagement broken off at any hazard and at once. Do you understand?

GILDA—Perfectly, sir. How am I to proceed?

LEO—I want you to use your powers to induce the General's daughter to love me, so I have planned to have you make two calls on her, each time assuming a different character. Have you sufficient clothing to assume a disguise?

GILDA—I have a trunk full given to me by Countess Amelia.

LEO—To begin, you are to visit her as Countess Bruno, my aunt. If you should fail in that, you are to appear in your real character as a Gypsy fortune teller, and tell her that a great deal of trouble will come to her if she does not leave her stranger sweetheart. Tell her if she wishes to save her life to marry a nobleman from her native country, who even

now loves and worships her. Will your wardrobe answer the purpose?

GILDA—Completely. But suppose I should fail. You know a woman's heart is never won by tricks or strategies.

LEO—In that case, the girl will be kidnapped by your tribe and brought to the forest, where I will be disguised as one of your kind. I will pay the ransom for her liberty and make it appear as if her father sent it. Then I shall take her to my castle, where she will become my dear wife, whether she wills it or not. The chief has full instructions. He will explain how to do well your part. Here is the reward. (*Leo gives Gilda money, which she hands to the chief.*)

GILDA—Thank you, sir.

LEO—Remember, young lady, I will give you 5,000 liras for yourself if you succeed.

GILDA—Oh, it will be grand. (*Aside*) It is strange to me where people get so much money.

LEO—Well, chief, everything is arranged, and I will be off. I believe we understand each other; if the General's daughter won't consent to break her engagement and love me, then right here we will kidnap her this very evening.

LINO—Exactly sir; good-bye.

LEO—Good-bye, little girl.

GILDA (*bows*)—Good-bye. (*Exit Leo.*)

LINO—Gilda now you can make us rich. Go at once and dress to impersonate the Countess. I'll follow and explain.

GILDA—I am all eagerness. Now I shall never again have to wear someone's cast off clothes. (*Exit.*)

LINO—It was lucky to have met this gentleman. He seems to be immensely wealthy, and money is what we want. He doesn't know we are brigands disguised as Gypsies. We'll get the girl and we'll get his money too. (*Exit Lino.*)

(*Enter Clara.*)

CLARA—A message, Lina. I thought she was here.

(*Enter Count Leo from L of stage.*)

LEO—Ah, good afternoon, Clara. Is Miss Lina in?

CLARA—Not when you call, Count. That is, she's in, but she'll keep you out.

LEO—Her mother invited me to-day; she favors my suit.

CLARA—Lina would like to sing it with a flat iron.

LEO—You are saucy, Clara.

CLARA—I will tell you that I would not have a man running after *me* unless I wanted him to run. Lina wants you to *run*, but the other way.

LEO—Lina will yet love me.

CLARA—Yes, when she is blind and there isn't another man in the world, or when the devil drinks holy water for his stomach ache.

LEO—You insult me.

CLARA—Can you be insulted? I thought you too thick skinned.

LEO—Harm comes to those who balk me.

CLARA—A coward with money can hire thugs when his bravery fails.

LEO—Ah, I could choke you.

CLARA—Of course you could. That is the kind of man you are.

LEO—I came here as a friend.

CLARA—But we look on you as an enemy.

LEO—Will you announce me to the General?

CLARA—I will, but it will not be a welcome announcement. Wait here.

(Exit Clara.)

LEO—Isn't this a barricade? Fighting women is worse than fighting an army. Women are such balky things when they want to balk. Ah, but I'll win the one I have set my heart upon. I swear that Lina Waldmar will never marry Capt. Lane. It is an old saying that "Love will find a way," and if I don't succeed in one way, I'll find another. I don't care what is the way, so long as I win.

(Enter Clara.)

CLARA—The General is not at home, but will return in an hour or so. You may return later. Miss Lina is now with the hairdresser. You will excuse her?

LEO—Express my kindest wishes. Good-bye. *(Exit Leo.)*

CLARA—Good-bye, your Excellency. *(Aside)* You nuisance. But all bad luck won't go with you.

(Enter Rico.)

RICO—Is that the Count you are chasing?

CLARA—Yes, but he'll come back. He doesn't know when he is not wanted. There are lots of men like him. *(Walks by and gently slaps him on the chin.)*

RICO—Then I suppose it is time for me to go, too.

CLARA—Maybe, Rico; maybe. There are even some men who do not know when they *are* wanted.

RICO—What do you mean?

CLARA—Oh, you stupid, do you want me to tell you?

(*Snuggles up to him. He puts his arms about her and kisses her.*)

RICO—I guess that's what you mean, you teasing, pleasing, squeezing dear.

CLARA—Ah, you are crushing the breath out of me, oh!

(*Enter Lina.*)

(*Rico, confused, runs off, while Clara hides her excitement.*)

LINA—So the Count is gone! *I'm glad.* He wearies me to death. Last night at the lawn party of the Duchess Miletto, I would have enjoyed the affair if I could have gotten rid of him. But he pestered me with his attentions until I had to leave. He knows I am engaged to marry Captain Harry Lane, and I don't care a snap about being his Countess. Women often sell better than they buy when they give everything for a title. Give up Captain Lane for him? (*Shaking head.*) Never. It would be easier to give up life itself. (*Takes seat on right.*)

(*Enter Lola.*)

LOLA—Well, daughter, how do you feel after the lawn party last night?

LINA—Like a bird with broken wings.

LOLA—I saw Count Leo Bruno a great deal in your company. He is a fine looking man. I saw him from the window a little while ago. Ah, he looked so handsome, handsomer than ever.

LINA—I have no interest in his looks, or anything that concerns him. I despise him. He is worse than the snake that glides from me, but hisses defiance as he goes. I love Harry, mother, you know it.

LOLA—At present, perhaps, but love can change.

LINA—Not with me, mother.

LOLA—Do not be too sure. Count Bruno has assured me of his love for you and wishes to make you his wife. I have his proposal. He is an Italian of great wealth and stands high in society. If you marry him, royalty will be counted among your connections. We wrote to his superior officer, the Secretary of the Navy, and the reply which came to-day would startle you.

LINA—Then it is a lie and a forgery.

LOLA—Daughter, you *must* listen to reason. This letter is post-marked "Washington" and is upon official paper.

LINA—I will not believe it.

LOLA—It says that Harry Lane is a fraud and not what he represents himself to be, a Captain in the American Navy. He has been a porter in a small hotel, has been washing the floor and cuspidors, and shining shoes and selling newspapers. So you don't want to disgrace yourself and the dignity of your family by marrying such a low person as Harry Lane?

LINA—If Harry Lane is what you tell me he is, I am willing to marry him, and put up with all that comes to me. But I know better; he is a gentleman and he is the son of a great editor of the greatest American newspaper, and he is a noble Captain in the United States Navy and he has won honors in different parts of the world, I am proud to become his wife.

LOLA—Yes, he is a bogus Captain; what he showed to you, all those documents, are falsely written by bogus notaries. Give up the common American tramp and marry Count Bruno. This would please me very much.

LINA—What's the matter with pleasing myself.

LOLA—You shall marry the man I want—not the one *you* want.

LINA—Mother, you gave my body to me, but you cannot sell it. I will dispose of it as my heart dictates. No one will choose a husband for me, but myself. (*Lina gets up in anger and walks to L; she shows nervousness.*)

LOLA—I am your mother, and I hope that you will try to please me. I see you are excited, so I will leave. We can discuss this later.

(*Exit Lola.*)

LINA (*gets up in despair and walks to C.*)—Please her! How about myself? Does my mother want to break my heart? Curse this greed for titles! (*Lina takes a handkerchief and dries her eyes.*)

(*Enter Clara.*)

CLARA—Weeping. Miss Lina? Because your mother opposed your marriage to Captain Lane?

LINA—Yes, Clara, they want to break my heart, but I will marry the man I love, not the man I hate.

CLARA—Your mother married the man she loved and you should do the same, too. That's what I would do.

LINA—How happy a girl is until marriage rings its gong. (*Bell rings.*) You are wanted, Clara. (*Exit Clara.*) That girl is right. Every woman should select her own husband. I will choose mine. And there is no hammer strong enough on earth to break the chain of my love for him.

(Enter Clara.)

CLARA—The Countess Anna Bruno wishes to see Your Excellency.

LINA—I don't remember ever having heard of her. You may admit her. (Exit Clara.)

(Enter Anna.)

ANNA—I have the honor to meet Miss Waldman.

LINA—If honor you deem it.

ANNA—I have an object.

LINA—Be seated and explain. (Sits down.)

ANNA—I am the Countess Anna Bruno, and drove out to call on you in regard to my nephew, Leo Bruno. You know him?

LINA (Annoyed)—Yes, I have met the gentleman.

ANNA—He is deeply in love with you and wants you to become his wife. He knows that you are engaged to an American gentleman, but he believes you ought to marry in your class. My nephew is an aristocrat, ranks high in society, and would be a good match for you. All I have heard of your family makes me believe that your people would be better pleased to see you marry a man of rank, than a mere American. My nephew has a large income and after my death he will become heir to all I possess, which will be 50,000,000 liras, besides 70,000,000 of his own, left by his father.

LINA—I feel deeply honored by this proposal, but I must decline to hear any more of it. Love knows no distinction of family rank. My heart has made its choice, and with this choice it remains.

ANNA—Don't you think you are making a mistake?

LINA—Not unless heaven and all its promises are lies. My heart commands me to accept Captain Lane. That is all I have to say.

ANNA—Is this your final answer?

LINA—Decidedly so.

ANNA (getting up)—Then I hope you will never regret ignoring my nephew. I bid you good-bye. (Aside) Oh, you fool. (Bows and exits).

LINA (walking a few steps sobbing)—Fate seems to be against me. First my mother and now the Count's aunt. To make the thing more unpleasant, Harry is away on a trip to Paris. I have nobody I can confide in. They don't understand that when a woman loves she doesn't care whether a man is a prince or a pauper.

(Enter Eva.)

EVA—How are you, sister? You are looking pale. Have you been crying?

LINA—Perhaps; I have been annoyed.

EVA—I have just left mother. She told me of the offer Count Leo Bruno made for your hand, and said you would not even listen to it, nor listen to her wishes.

LINA—Am I always to be tortured with the name of that man? I wish you would talk about something else. I have had enough of that subject. You married the man you loved, Eva, and you are happy.

EVA—I really did not think you were so devoted to Harry, so I will advise you no longer. At all events you must cheer up. Come with me, Lina, I'll show you the present my husband sent me by express.

LINA—The lover-husband is always surprising you. Isn't it sweet?

EVA—It makes life pleasant.

(Both exit.)

(Enter Leo and Clara.)

CLARA—Miss Lina is somewhere about, but I think she is in need of smoked glasses when you come around. You eclipse the worst she ever saw. I'll find her. (Exit.)

LEO—I cannot help it. My thoughts are always of Lina. Her beautiful face is always before me; oh, if I could only persuade her to become my wife, I would be the happiest man in the world. Gilda, in her first call, has failed. I hope she will succeed in her next.

(Enter Lina.)

LEO—Ah, there she is. Good evening, Miss Waldman. You are looking as beautiful as ever.

LINA (*Turns her face from him.*) (*Aside*) How I hate him.

LEO—How lovely you are— a veritable queen of beauty.

LINA—I hate the lies of flattery. Count. You had better leave me. I cannot bear your presence.

LEO—Are you angry?

LINA—I ought to be; I am an engaged woman. I do not want a second lover.

LEO—Dear Lina, I am always thinking about you. Your image is before me night and day. I cannot endure the thought of leaving you. Such a treasure; no, no, Lina, nothing could induce me to lose you. You will be mine. You will be mine, do you hear?

LINA—Never! It is useless to hope.

LEO—It shall be so, dear Lina. Love is the most serious problem to solve; it is nature and is hard to explain. You are my ideal and unless I realize this ideal life will be miserable. I see in you the angel of an earthly heaven. Let me be your angel here. Do not make a devil of me.

LINA—Count, as I told the Countess Anna Bruno, I thanked you for your offer, but my heart belongs to another.

LEO—If you will not love me now, you will later. Then the star of our glory will shine, as it shines on all who become heroes for love's sake. I shall always be yours, and you shall be mine. *(Leo kneels at her feet.)* Do not longer refuse my love for you. *(Leo takes Lina's hands and kisses them.)*

LINA—I have great sympathy for you, but it is of no use for you to plead any longer. If you were the King of Italy and Captain Lane a beggar in the street, I would choose him, for I love him with all my heart. This is my final answer. Good-bye, Count. *(Leo gets up, angry.)*

LEO—I see nothing can change you; for the last time I will ask you, will you become my wife?

LINA—No!

LEO—Yes, you will. I swear you will never become another's. The American will lose you. You will become mine, mine!

LINA—Let me go. *(This makes him angry; he takes a quick step forward and she steps back in fright. He grasps her wrist.)*

LEO—Say you do not love the American.

LINA—I do love him, and I am going to become his wife. Let me go; you're hurting my wrist. *(He tries to kiss her.)* Oh, don't don't! *(She tries to break away.)*

LEO—Kiss me once and I will let you go.

LINA—Never. No kisses to the man I hate *(she screams)!* Mother! mother! *(He loosens her arm.)* You cowardly brute, I hate you.

LEO—Lina, you will soon be in my power, and I will force you to be my wife. *(Laughs)* Ha, ha, you will see.

LINA—A dagger shall end me first, you serpent. *(Runs from him.)* *(Lina exits.)*

LEO—She hates me, but she will never become that man's wife, if it costs my life. *(Exit.)*

(Enter Lina.)

LINA *(looking anxiously about)*—I am glad he is gone. Oh, was a woman ever won by threats, or force? It looks as if this day will bring nothing but trouble to me.

(Enter Lola and Eva, with bonnets on ready to go out.)

LOLA—I suppose you have been considering what I have said to you.

LINA—There is nothing to consider. I only consult my heart and I act accordingly.

EVA—But we must sometimes suppress the heart and be practical for our own good.

LINA—I shall never try that recipe. I will remain true to Harry.

LOLA—I don't think Harry will remain true to you. Men do not go to Paris and remain true to one they leave behind.

LINA—Mother, do not talk that way.

EVA—The time may come when you may regret refusing the Count's offer.

LOLA—Do not let us waste more words on the subject. Lina must remain here while you and I proceed to the railroad station to meet your father. Let him talk to her; I will inform him of the Count's proposal.

EVA—Lina, is it love or stubbornness?

LOLA—My daughter, you know you are subject to my authority. You must do as I command you; you must wed the Count.

LINA—You can send me to the altar with the Count, but no one on this side of heaven can make me say yes.

EVA—Mother, let her have her way.

LINA—I *will* have it.

EVA—So would I, sister; we are going; good-bye.

(Lola and Eva exit.)

LINA—I feel as if I am leading up to a climax. I wonder what will be the outcome.

(Enter Clara.)

CLARA—There is a Gypsy girl who wishes to see Your Excellency; she seems very eager; she is pretty enough not to be a menace.

LINA—I will see her; gypsies are so fascinating. Call me when lunch is ready.

(Exit Clara.)

(Enter Gilda in picturesque style, with tambourine in her hand, Lina sits on right, and Gilda plays tambourine.)

GILDA—My dear lady, you have the blues, but soon they will pass away; I'll make you smile. (Gilda dances in a fascinating manner. Lina looks on her, and laughs. After she dances a few minutes she stops and goes to Lina.)

GILDA—You are certainly pleased. Excuse my intrusion. I knew you had the blues, and I have cured you.

LINA—True, they are gone.

GILDA—There are cures for the blues, but none like a noble lover who lifts you before the notice of the people. How nice to be a woman of title, a Countess.

LINA—No charm in it for me.

GILDA—There will be.

LINA—No, no.

GILDA—Yes, yes; our tribe knows a nobleman who is fond of you, who will lose his mind if he loses you.

LINA—I am not interested. By the way, is all well at your camp?

GILDA—No, we have many troubles. The court has ordered us to move our quarters to-morrow. There is a sick lady with us and she requires more milk than we have to give her. I shall have to buy some for her child with the little money we have left in our camp. We have only our horse and wagon, but no provision. Would you be kind enough to help us?

LINA (*opens her purse and offers her ten liras*)—Go and buy what you need for the sick woman.

GILDA—Thank you, thank you. God bless you. How can a poor gypsy ever repay your kindness?

LINA—I am glad to be in a position to give you the money and I ask no thanks.

GILDA—How kind you are. But I must do something for you in return. I am a palmist, a fortune teller in our tribe, and can tell the past and future correctly. Grant me the pleasure of reading the lines on your hand.

LINA—I do not believe in it.

GILDA—No matter; let me read the lines. (*Lina gives her hand.*)

(*Gilda kneels to Lina.*)

LINA (*laughingly*)—Well, I will let you have your own way.

GILDA (*reading her hand*)—There are lines here which good health and long life. This line says that you are unhappy. You have a sweetheart, but, oh! what danger there is for you. You will not marry him. There is another who will take his place. (*Lina looks frightened.*) You hate him, you don't want him, but you must take him. If you do not, there'll be a great deal of trouble for you; danger threatens your American sweetheart (*Lina sighs*). It is not too late to change your luck; take the other man; he is noble and loves you truly and his thoughts are always of you. The American is false to you, and he is now with another sweetheart in Paris. He is false, and if you wish to save your happiness, give him up and marry the nobleman.

LINA—Go away, girl, go! I want to hear no more from you.
You are full of lies. Leave me at once.

GILDA—I will obey; thanks for your gift, but remember the words of the fortune-teller; they will come true. Addio.
(*Exit.*)

LINA—The words this girl has spoken trouble me; still there was some truth in it; she guessed I had an American sweetheart. This was not accidental.

(*Enter Lola, Eva and the General.*)

BEN—Good-evening, my dear child.

LINA (*embracing her father*)—I'm glad to see you, dear father.

BEN—You are not looking as cheerful as usual.

LINA—Cupid has been shooting at me and I feel the sting of his arrows.

BEN—Your mother and sister have told me of the proposal made to you by Count Bruno. This should have pleased you.

LINA—No, father. I do not want the Count. I want Harry Lane.

LOLA—I do not want you to speak so determinedly of this matter. You must consider the Count's offer.

EVA—Lina, such a chance does not offer itself every day.

LINA—Must I be tormented this way continually? Father, dear Father, I have always been a loving and devoted daughter to you. Come to my rescue, and put an end to this persecution.

BEN—Daughter, we who are older know better what is for your good. In the glare of early love many mistakes are made; some can never be corrected. Make no mistake, Lina. The report on Harry worries me. He is almost a stranger to us all. The Count should be your choice. It will please us all and bring unending honor and happiness.

LOLA—If your choice does not suit your family, you will feel like an outcast.

LINA—I do not want to be disrespectful, and will not give expression to the thoughts that throng my mind.

BEN—You must be obedient. We have some rights. It will break my heart to see you thrown away on a commoner when you could have an honorable name.

LINA—I will never marry the Count, father.

BEN—You shall—otherwise no penny of mine shall ever be yours.

LINA (*kneels*)—Oh, father, do not insist in this. Permanent harm to me can bring no joy to you.

BEN—Lina, we may all be wrong; we may all be wrong, but—
(*enter Leo*) Ah! here is the Count now. Glad to see you,
Leo. (*All greet him.*)

LEO—I fancy my call is ill-timed.

BEN—We were speaking about you. Perhaps you had better
speak for yourself. We will leave you with Lina.

LINA—No, father; no.

BEN—Daughter! (*All go off except Leo and Lina.*)

LEO—Again, Miss Waldman, I want to lay my heart and my
fortune at your feet.

LINA—For me to kick out of my way?

LEO—No, Lina. Oh, if you could only understand me.

LINA—I do not want to try to. The more you say, the more
I see of you, the more I despise you.

LEO—You are hard, Lina.

LINA—You are foolish to entreat, Count.

LEO—I have the consent of your parents.

LINA—But you'll never get mine. How you weary me. Go!
I want to see you no more.

LEO—But you shall yet be mine.

LINA—Never! I'd rather kill myself.

LEO—Yes, Lina; to-night you shall be mine. To-night! To-
night!

LINA—Fool! Leave me!

LEO—You spurn me now, but you shall soon cringe to me—
cringe! (*Leo exit.*)

LINA—No one can take my beloved Harry away from me.
Death only could part me from him.

(*Enter Clara.*)

CLARA—Miss Lina, the lunch is ready.

LINA—Thank you, I will go within—to face more trouble.
(*Exit.*)

CLARA—What a fuss they make about marrying a man. I think
I am in luck and all I have is Rico. Gee, it is nice to be poor
and get any old man. I could enjoy a whole string of beaux
without a weep or a sigh. I just wish someone would steal
me.

(*Enter Gilda.*)

GILDA—I beg pardon, I forgot to leave this lucky ring with
Lady Lina.

CLARA—I will carry it to her at once.

GILDA—No, no; that would break the charm. I myself must
place it upon her finger.

CLARA—I don't believe in that nonsense and maybe she doesn't; I will speak to her about it. Wait here. (*Exit Clara.*)

GILDA—Now if I fail I lose the reward. (*Looks about.*) I hope they will be ready to help me out. I may be taking desperate chances, but the money is worth risking something for.

(*Enter Lina and Clara.*)

LINA—Those Gypsies have such peculiar ways of doing things. I will humor her. Now, my pretty little Gypsy, you say you have forgotten something.

GILDA—Yes, the ring. Ah! a weakness is coming over me, ah! (*Faints. Lina catches her.*)

LINA—Hurry, Clara, for my smelling salts, and bring a glass of water. (*Exit Clara.*) Poor creature.

GILDA (*utters a stifled scream, the warning.*)

LINA—I feel so sorry for her.

(*Enter Leo and Lino. They rush on from the side path, armed and dressed as brigands. They overpower Lina and chloroform her.*)

GILDA—Work quickly, as we have but little time. I will be off.

LEO—The chloroform will keep her quiet.

LINO—Carry her to the wagon, and then off with her to the mountains. Gilda has done a very good job.

LEO—Quick. Ah! the precious burden. I shall give Gilda an extra reward. Gilda, remain quiet and you will never be suspected.

(*Weird music. They carry Lina off and run quickly.*)

(*Enter Clara with smelling salts.*)

CLARA—Miss Lina! (*Looks off. She runs and looks towards the mountains, then down C of the stage, screaming.*). Oh! someone is carrying Lina away. Help! Help! Help! (*Family rushes in.*) Lina has been kidnapped! (*All excitement. Clara goes to Gilda and puts the smelling salts under her nose. She wakes up in mock surprise.*)

(*Leo enters again, making believe that he does not know anything about what has happened.*)

BEN—Saddle horses at once, and woe to the man who hurts my daughter. Hurry!

(*Solemn music.*)

(*Curtain Falls.*)

ACT II.

Scene 2: *Representing mountains, with Gypsies on N.C. Scene shows a river running into the valley, high trees around, Gypsy tents on each N. corner. Near each tent is a blacksmith's fire and everything that is required by a blacksmith, in Gypsy style, ready to work. Some are making coal shovels, and some are making Jew's harps. The Gypsy blacksmith sits on the ground working with a hammer and making a noise. Light is partly cloudy to sunshine. As the curtain rises the Gypsy girl enters, tambourine in hand, performing a Gypsy dance and lastly a brilliant polka. The blacksmiths stop their work and look at her in admiration. After the dance she beckons to them.*

LEONORA—Come, boys, let us have a good time to-day; we'll all dance together. (*All get up and join her.*)

FAB—The chief has given us plenty of wine to drink and liberty to enjoy ourselves to-day to celebrate his good luck. To-night we'll leave this place and go to the Loreto Mountains, where the other tribe we'll meet. Boys, let us complete our work; we have one hundred Jew's harps to finish and fifty shovels. (*All go back to work again. The dancing girl goes out. The music plays at intervals; the men drink wine from flat bottles, which each one has at his side. Fabio sings.*)

THE GYPSY'S WINE SONG.

Oh, fill up a measure
Of bright sparkling wine,
And sip of the pleasure
That's born of the vine.
'Twill drive melancholy
And worry away,
And make the heart jolly
And proof against decay.
Tho' fortune forsake you,
And fate be unkind,
A tumbler will make you
Feel happy in mind.
Ah, drown all your sadness
In wines' soothing stream,
And taste of the gladness,
Of which poets dream.

(*Second time all join in. Men hammer anvils, drink wine and act as if intoxicated.*)

(*Enter Gilda, all jump up and exit.*)

GILDA—I have well executed the task entrusted to me. Lina is here. Little does she know that Count Leo is the one who

abducted her. His disguise was perfect. Ah, I see them coming down the path. (*Three whistles, Gilda hides behind a rock.*)

(*Enter Leo, Lina and the Chief.*)

LINO—Young lady, do not be frightened. No harm will befall you as long as you remain quiet. We are brigands as well as Gypsies, and we stole you to get a ransom, as we need the money to leave this place. Your father will purchase your liberty, and when the money arrives my son will take you home.

LEO—Yes, father, I will guide her as far as the capital.

LINA—So money is the object. To secure my release, my father will not hesitate to give any sum within his means, but he will punish your crime; remember that.

LEO—Suppose I go and send a message to her father to leave 100,000 liras at Santa Marie Chapel.

LINA—Yes, do so quickly. I want to get away from here.

LEO—I must receive orders from my father. Have I your consent?

LINO—Certainly. Get off without delay. Come into the tent, young lady. (*Chief and Lina exit into front E tent.*)

LEO—Ah, sweet Lina does not know that I am the Count Leo Bruno. I have her in my power, and she will be my wife. I will be back in reasonable time with the ransom. But instead of taking her home, I will take her to Monto Cello, where she shall know my identity. If she makes a scene, this drug (*Holds up bottle*) will put her in a trance. Then I will kiss her without remonstrance. She will be mine, mine, mine! (*Exit Leo*)

(*Enter Chief and Lina from tent.*)

LINO—My son will return shortly.

LINA—I hope my father will send the money without delay. (*Chief whistles once.*)

(*Enter Gilda.*)

LINO—You will attend this lady; let her want for nothing. Fabio and Martino will guard the outside posts. (*Chief whistles twice, enter Fabio and Martino.*) This young lady is in charge of Gilda. Both of you stand guard on both sides of the pathway to our camp. No one must enter. You must be well armed. You understand?

FAB—Yes, chief. (*Exit.*)

LINO—I leave you in charge of this girl, madam; make no effort to escape, for it will be of no use. (*Exit Chief.*)

GILDA—What can I do for you, miss? Do you wish any refreshments? (*Plaintive music.*)

LINA—No, nothing, nothing; I have no desire for anything but to be away from here and all of you. (*Lina looks at Gilda's face.*) My God! I have seen your face before! You are the Gypsy girl who told my fortune. Oh, take me home from here, in some secret way, and I will give you one thousand lires.

GILDA—My dear young lady, you heard the chief's orders. If I tried to aid you to escape, I would be shot dead. You cannot leave until the ransom arrives. Yes, I am the girl who told your fortune. It is happening as I said it would.

LINA—I do not believe in fortune-telling. I would rather believe that I am the victim of a conspiracy and that you are a party to it.

GILDA—You are mistaken. It is your destiny to either change your affections or be subject to this misfortune. Come into my tent and have a bite to eat.

LINA—I don't care for anything to eat, but I will take a drink of water. Then I will lie down for a while. How Capt. Lane will punish the perpetrators of this crime!

GILDA—Follow me, Miss Lina. (*Soft music, both exit.*)
(*The lights turn into moonshine. Enter the Chief and Leo from the right.*)

LINO—I told you there would be no failure. Gilda is a smart girl, and true to her tribe.

LEO—Yes, everything ended right, and here is a little extra money for you and the girl.

LINO—You are a prince.

(*Enter Fabio, who comes running in in great excitement.*)

FAB—There is a troop of soldiers coming this way, and they are hurrying.

LEO—What can this mean. I am afraid that her father has sent troops to capture us brigands. I will drug Lina and make off with her. (*Leo enters the tent.*)

LINO (*Whistles four times. Enter all the Gypsies.*) Get your guns and knives ready at once, and lie down in front of Gilda's tent. You must be on the alert.

(*Enter Gilda from tent.*)

LINO—Where is the young lady?

GILDA—She is asleep. Count Leo has drugged her. She appears as if dead and will not wake for five days, he says.

LINO—Let her remain so; you must not leave her for a minute. Do you hear?

GILDA—Yes, chief. (*Exit Gilda to her tent.*)

(*Enter Leo.*)

LEO—This drug will do its work. Lina will be in a trance for five days, and seem as if dead. Let us go to the top of the hill and see who is coming. (*Chief goes up path.*)

LINO (*Chief comes down, trumpets are heard in the distance*)—Be on your guard. (*All run off and return at once, well armed.*)

LINO—Now lie down and pretend to know nothing when the strangers appear. You know my long whistle. I shall only give that signal when it is absolutely necessary. You must then shoot to kill. We must not be captured. Now let us hide quickly. (*All exit on L and R.*)

(*Enter Capt. Lane.*)

HARRY (*Looking around*)—We are on the right track. I hope I will find Lina safe. If not, I, Capt. Harry Lane, will surely avenge her. We will search this hill, and if we find the guilty ones, we'll show them no quarter. (*Exit.*)

(*Enter Leo.*)

LEO—It looks bad for me now. Police surround the camp, there is no way of carrying Lina through the lines, and Capt. Lane is back from Paris. It will not be good for him if he gets in my way. I will have Lina if it comes to fight. When we meet it will be Capt. Lane's life or mine.

(*Enter Harry.*)

HARRY—What are you doing here?

LEO—I—eh—I—oh—this is our camping ground; we leave here to-morrow.

HARRY—Perhaps to-night, never to return. A young lady has been abducted by two Gypsies. The trail leads here. The police are on their track. We are going to find her. What do you know about it. Speak quickly.

LEO—I know of no young lady here.

HARRY—You lie! I will have the police search the tents.

LEO—You will not enter these tents.

HARRY—We'll tear them up and throw them away, if we like. (*Look on L.*) Here come the police now.

LEO—I will not submit to them or to you.

HARRY—We'll cut your head off if we choose to.

LEO—I do as I please in my camp. I turned to be a brigand for love's sake, and mere police will not frighten me.

HARRY—What does this mean? What are you speaking about?

LEO—It means that you had better get away from here, or your life will pay for your bluffing bravery.

HARRY—I'll show whether I bluff or not. (*He draws sword.*)
Who are you?

LEO—You shall never know. Prepare to defend yourself.

HARRY—How I wish you were the Count Leo Bruno. I would have a little fun with you. Beware! (*Leo runs behind tent, takes a sword and goes to Harry.*)

LEO—I am ready to fight.

(*Duel; after quick fight Harry cuts Leo on the breast. He staggers back and drops his sword.*)

(*Enter the chief with sword in his hand, he fights with Harry.*)

LINO—I shall take my son's place. (*Leo recovers.*) The damned soldiers are here.

HARRY—Yes, for your notorious gang.

(*Both fight. Harry strikes the chief on the breast. He stops fighting, falls, gets up again, and at once gives a long whistle. Enter the Gypsies with knives, revolvers and guns. Leo escapes. The Chief appears in great rage. Enter Captain Giacomo with several Bersagliers, who are sharpshooters, and a few Alpini.*)

GIA—What does this mean?

(*The Gypsies stand ready to fight.*)

HARRY—Captain, you will have to use force at once.

LINO (*to Gypsies*)—Now, boys, defend yourselves; fire to kill.
The sharpshooters stand up on the mountain ready to fight.)

GIA—Attention! Carry arms! Fire!

(*Heavy fighting takes place, the Alpini run up and down the mountain, catching some of the Gypsies who are trying to escape with large stilettoes in their hands, and trying to kill the Alpini, but the Alpini take hold of them, holding them by the throat with one hand and with the other holding the Gypsies' hands that hold the knives; they appear savage. After the fight the Alpini choke them and throw them down. Most of the Gypsies are wounded and lie stretched out on the ground. Smoke on the stage. Soldiers break tents. Some of the Gypsies escape. Leo runs from behind rocks after tents are broken. The Captain finds Lina stretched out on a little bed of hay.*)

GIA—There is Lady Lina. Perhaps she is hurt. Doctor, attend her at once and loosen her clothes. (*Doctor makes an examination.*)

PIET—She is dead.

GIA—Dead? Then her slayer must die.

LIEUT—She is growing cold.

GIA—This will be an awful shock to her parents.

HARRY—Her slayers must die; every one of them, I swear. Oh! I am going mad. (*Harry takes a revolver from his pocket. Looking at the pistol.*) Lina dead, this will bring me to you. (*The Captain and the Doctor take the revolver from him, as he is about to shoot himself. Harry sinks into their arms.*)

(*The soldiers place Lina on a stretcher. All stand near upper left corner. Harry kneels beside Lina, weeping. Carriage noise heard behind the scenes.*)

PIETRO (*to Giacomo*)—The General!

GIACOMO—Oh, Lord, who has the heart to announce the sad news to the General?

(*Enter General with two attendants. All bow to the General.*)

BEN—What news, Captain?

GIACOMO—We attacked the Gypsies and beat them into submission.

BEN—Any trace of my daughter?

GIACOMO—Found!

BEN—Found? Where is she? Ah, Captain, you deserve great credit for this bravery.

GIACOMO (*appears sad, with his head bowed*)—Sir—General, Miss Lina is found, but—

BEN—But, but what? Captain what does this mean. Tell me what has happened to my poor daughter. Was she hurt during the battle?

PIETRO—No; we found her dead.

BEN (*in despair*)—Dead! The coward killed her, Captain, for vengeance. (*Plaintive music. Four soldiers carry Lina on a stretcher.*) My child! My child! (*Goes to Lina. Harry, weeping, makes a sad picture on C. of the stage.*)

BEN—And so Lina is dead. My heart is broken when I think of the way I tried to marry her off against her will. The sweet flower, cut off in the springtime of life! (*General sees Harry.*) Oh! Harry! Harry! You find your sweetheart dead. Her love is calling you. You were the flower of her heart. We condemned you in life, but now that Lina is dead I realize that we should never have opposed her choice. We thought Count Leo would join us in this chase, but he was not about; but Lina's faithful sweetheart, Harry, is here.

HARRY—General, your loss is great. I fancy mine is greater. My heart is broken. (*Takes box from his pocket which contains the jewelry bought in Paris.*) Here are the jewels that were to glisten on Lina on her wedding day. This is

yours, my beloved Lina, and I beg you, General, to let the jewelry be buried with Lina, for my heart and hopes will be buried with her too.

(Lola shouting from behind the scene.)

LOLA—There I see my daughter on the stretcher!

(Enter Lola, Eva and Clara. When Lola and Eva see the body they scream.)

LOLA—Poor martyred girl! I really aided in her killing.

EVA—So did I! *(Lola falls into the arms of the Doctor and Harry, and Eva is attended by the Captain and the General.)*

BEN—Lina, your foes shall suffer or else your father will soon join you in the everlasting sleep.

HARRY—Vengeance shall be mine! My sword shall drink the blood of Lina's assassins! *(Holds sword aloft.)* I swear it!

(Picture. Curtain.)

END OF ACT II.



ACT III.

Scene 3: *Representing a cemetery in Naples, showing the Waldman vault of beautiful marble, which must be situated on R. second E. On top of this tomb is a steeple and on top of this is an angel holding a cross. The door of the tomb faces the audience. The center of the tomb is three feet high. The marble casket is to be two steps from the door of the tomb and the doors of barred iron. When the tomb door is opened it must be arranged so that the audience can see the casket. There is a small roadway near the tomb which shows a monument with a stone cross. Flowers around the tomb. Upper scene shows Vesuvius in the distance, flames and smoke coming from the volcano. Upper R cor. shows front view of cemetery.*

(Enter Martha with flowers in her hand; appears in mourning; when she is near the tomb she dries her tears, places the flowers on the tomb of her dead sweetheart, and then kneels and embraces the cross on the monument.)

MAR.—My beloved Romeo, I have brought the sweetest flowers that could be procured. Since you died I have not slept, nor had any peace; you're the only man in the whole world I've ever loved. *(Enter Matteo; when he sees Martha crying by her sweetheart's grave he shows anger.)* Now I've lost you, lost you forever; my heart is broken, nothing is left for me but sorrow and tears until I die. *(Martha loosens her embrace, stands up and faces the audience. Matteo in rage listens from behind her and appears wild.)*

MAT.—Martha has lied to me.

MAR. *(looks to the grave)*—Oh, Lord! I pray you to take me to heaven to meet my beloved Romeo, who every night comes in my dreams and says, "Martha, come to my grave and pray for me," and here I am, praying. My parents would force me to marry Matteo Bianco, but I don't love him. My heart belongs to you, till my dying day. I'll marry Matteo for my beloved mother's sake and to save my family from misery; they have lost all and Matteo is rich; he will pay all my family's debts. *(Exit Martha.)*

MAT.—Ah, then it is true, as my friends tell me. Martha comes daily to her dead sweetheart's grave *(thinking.)* She still pines for her dead lover. She has promised to wed me, yet she says she does not love me. It drives me crazy. *(Acts as if mad.)* Ah, deceitful woman! She'll marry me for my money and to save her family from misery. It was a lucky thing for me to discover her deceitful heart, but now I'll have revenge on her.

(Enter Martha from R.)

MAR.—I forgot to place the flowers on my beloved Romeo's

grave. (*When she sees Matteo she is frightened.*) Oh, Matteo, this is the last place I would expect to see you.

MAT.—I have followed your footsteps; finally I found you at the right place.

MAR.—I happened to pass by here, and I thought I would go through the cemetery.

MAT.—Yes, I know where your heart belongs, and I fear the cemetery will be my abode all too soon.

MAR.—I do not understand you.

MAT.—You cannot forget the old love, although promised to the new.

MAR.—Do not envy the poor consolation I find in visiting the grave of my dead friend. He loved me long and he loved me without jealousy. Oh, Matteo, you have been very kind; I hope I did not displease you.

MAT.—You drive me mad!

MAR.—Before we should wed, I thought I would pay my last visit here.

MAT.—I want no heart that is divided.

MAR.—Matteo, do you not want mine?

MAT.—I would rather have a bullet pierce your heart, than have it give even one beat for another.

MAR.—But the dead, the dead cannot stand in your way.

MAT.—You are deceiving me, and I will be revenged (*Tries to grasp her; after a short struggle she runs off the stage; as she disappears he fires; she utters a short scream. Matteo goes off, but re-enters in a moment.*)

MAT. (*in excitement*)—She is dead. She swore she loved me, yet her heart was in the grave with her dead lover. (*He is attacked by remorse.*) And now what shall I do? She, all that I had, is gone, and I—I will be executed for killing her. I'll follow her; my life might as well end with hers. (*Takes paper and pencil from pocket and writes a note.*) "I, Matteo Bianco, have just killed my sweetheart, Martha Silvera, because she was not true to me, and now in remorse for my mad act, I write this so that no one should be falsely accused.—Matteo Bianco." Where it can be easily found, by the side of my loved one, I will place it and then I will give up my life to find her in the other, the better world. (*Takes out pistol, and runs off the stage; in a moment a shot is heard. Tragic music.*)

(*Enter Salvo from same side, carrying a few trinkets.*)

SALVO—Murder and suicide, these are awful crimes. My failing is to be a thief; if I didn't take these trinkets someone else would. But I'm wise and I'll take them. Ah, what's

this? (*He picks up note, glances over it and throws it in front of Lina's tomb.*) Just the murderer's confession! Now, for a big haul. So this is where they have interred General Waldman's daughter! I read in the newspapers that her costly wedding jewels were placed in the tomb with her. I must get them; what good are they to her now? They will strengthen my finances, for I am in great need of funds. Nobody will ever know of my act, for the dead tell no tales. (*Tries door.*) The door is locked, but I have the necessary tools to open it. (*Salvadore looks towards his friend Luco.*) Keep a close watch; the jewels will soon be ours.

(*Enter Luco from L. Tremolo music.*)

LUC.—Be quick about it, Salvo.

SALVO—Leave it to me. (*Salvo tries several keys, then he takes a saw and cuts around the lock, and the door of tomb opens, he looks around, then he takes a key and opens the top of the marble casket. He goes behind the tomb, and faces the audience. Both men appear frightened. Salvo begins to take the jewels; first he takes the necklace, then her rings, then her breast-pin, then he tries to take the diamond bracelet from her wrist, but cannot unfasten it.*)

(*Enter Harry from L. U. E. with flowers; appears sad. He looks toward the audience.*)

HARRY (*looking at the bouquet*)—Flowers for the tomb of my sweet Lina. It is terrible to have her snatched from me like this, the fairest flower that ever bloomed. It breaks my heart to pieces; I cannot sleep like I used to, and when I doze it is to dream of her calling to me that she is not dead, but is buried alive, and bids me to come to her. But it is only a dream, a bubble that bursts when I open my eyes again. Luck has been so good to me, and now fate has been so unkind, I have lost my nerve. I could not hold a kitten that wanted to get away, I feel so weak. (*Both do not notice Harry, and in their haste to get all the jewels they start to cut off Lina's hand; she screams. Harry continuing:*) That is the voice in my dream! (*Another scream.*) It's Lina. (*Runs to her.*) Get out of here, you dogs, or I will shoot you where you stand. You are robbing the dead, are you? (*Fires.*) If you move the next shot will drop you.

(*Enter Doctor in surprise.*)

DOCTOR—What's up, Harry?

HARRY—Here, doctor, help me to search these men, and to take from them what they have taken from Lina's casket. (*Fight ensues, but the robbers escape with the jewelry. Harry and the doctor run after them, but they soon return.*)

HARRY—I hated to shoot them. I didn't care for the jewelry. I only wanted to make them prisoners.

GIA.—Never mind, they will be arrested. I know one of them, Salvo; you will get the jewelry back. (*Both go near Lina. She moans.*) Back to life as you have dreamed. Harry, help her up. (*Binds her wrist and takes her from casket.*)

HARRY—Lina! Oh, I am mad! Do you live, or have my senses left me?

LINA—Oh, Harry, Harry, I have called you so long. They were killing me, when you came to the rescue. The thieves were cutting off my hand to get my diamond bracelet.

HARRY—Ah, I am glad to hear your sweet voice again, Lina.

LINA—I feel so strange. Ah, it is terrible to be buried alive. The brigands who kidnapped me and brought me to the gypsy camp gave me a drug which made me appear as if dead. Oh, I was conscious all the time, but I could not move or speak. It is a wonder my life didn't snap. (*She leans on Harry. Sees note, picks it up and reads.*) Another brigand, I suppose. (*Keeps note. Puts it in her breast.*)

HARRY — What you tell me is marvelous and yet so true. (*Clasps her.*) Ah, Lina, if I am still dreaming, I have you while the dream remains?

LINA—You are not dreaming; you came in time to save me.

HARRY—Doctor, is this lady alive or dead, or am I myself a madman?

GIA (*doctor takes Lina's wrist*)—The lady is alive and you ought to be crazy with joy.

HARRY—Lina, I have you back again. (*Kisses her.*) I thought you dead and my heart was broken. Once again the sunshine in life breaks through the clouds; our woes are past and the memories of them will sweeten the joys to come.

GIA.—The robbers got away, but they will not escape.

HARRY—I don't care for them now; I thank God that He has given Lina back to me. Now your relatives are no longer against me. Before they condemned me to be a notorious man, but the truth came to light. The answer of your letter came from the Secretary of Navy reads as follows: "Captain Harry Lane is one of the peers of our navy and belongs to one of the best families in America. His record is without a smirch. He is destined for still higher honors in his calling." Who could have sent the scurrilous letter? (*Lina appears happy.*) So, dear Lina, some wretched rival is to blame. (*Lina kneels; while she is praying, this song is sung behind the scenes.*)

THE SONG OF THANKSGIVING.

Oh, heaven, I am glad that still the sun
Has risen for me, unhappy one.
The love I ask for none but me
That will be mine; his I will be.

(*Lina gets up, embraces Harry; both stand like statues.*)

And safe in Harry's loving arms
What do I care for the threatening arms?
My family has forgiven me, so
There cannot be cause for any woe.

(*Tableau; all retire from L.*)

(*Enter Leo from R. He looks surprised and disturbed, goes towards the tomb; when he sees that it is open he is frightened.*)

LEO—The tomb open and the bodies of a murdered man and woman on the road. What has been happening? Someone must have stolen Lina. It was a mistake to bury all her jewels with her. All my work is lost. (*Looks at casket. Picks up screwdriver.*) Ah, she has been rescued. She's alive! Then she will yet be mine. I will kidnap her again; drug her, and carry her in a steamer to a foreign country, and force her to marry me. Ha! (*Runs off on C.*)

(*Enter Salvo between two mounted police.*)

VITO (*roughly to Salvo*)—What were you doing here?

SALVO—I was on my way to work.

ANT.—His hands are covered with blood stains. He must have killed the man and woman who lie on the road.

SALVO—No, no, no; I saw him do the shooting; he killed the girl and then himself.

VITO—He is lying; I know this man is Salvo, the notorious burglar. The police have been trying to catch him for a long time. We are lucky. I'll search him; he is the murderer, I am sure.

SALVO—I am innocent of this crime.

VITO—You are guilty of this and many others. (*The police search Salvo and find the diamonds and a burglar's set of keys and tools.*) Where did you get these? Ah, we can see now that you are the criminal you are accused of being. You shall die for your crimes. We will be richly rewarded for capturing you.

SALVO—I killed no one.

VITO—Liar!

ANT. (*examining the tomb*)—The body is stolen.

VITO—Thank heaven, we have the arch criminal. It will be well for us.

SALVO—I am innocent, and shall be able to clear myself. (*The police put handcuffs on Salvo in a rough manner, and hold him between them.*)

VITO—Enough! Off to jail with you.

ANT.—How quickly murder is found out! It cannot hide. It cries to heaven for revenge.

SALVO—I am not a murderer.

ANT.—We caught you with the blood still wet on you.

SALVO—This is a terrible mistake. (*Makes show of fighting.*)

VITO—Beware! Do not meddle with the majesty of the law.

SALVO—I respect no law. I am innocent. (*Fights with the two policemen, who handle him very roughly. He is overpowered.*)

VITO—Off with him. A just fate awaits him.

(*Curtain falls.*)

Scene 4: *A small prison cell, small door on N. E. with iron bars. A window on L, a small table with a cheap Roman oil lamp on center of it. A small bed on N. R. corner on R. E. A chair on L. side of the table; very little light on the stage except the oil lamp lighted on table; not much light in theatre. Salvo sits on L. of table with right hand on it, and head resting on his arm. A few seconds before the curtain rises, church bells are ringing sweetly and slowly, till the curtain rises. Song behind the scenes:*

HOW SAD THE HEART.

How sad the heart when life's last hope
Is ready to flutter away,
And bells that sound the knell of death
Remind of a brighter day.
Oh, what avails when the law assails?
Life for life is its stern decree,
But till the end on hope depend:
There still a chance may be.

(Chorus.)

While hot tears fall, oh hear the call
That of a heart now too full with pain.
To life's bright day show him the way:
Let not his appeals be in vain.

(*While they sing this song Salvo weeps, then dries his tears.*)

Though death his body soon will grasp,
Yet his pure soul away will fly,
Into the place that angels grace
In the land that's beyond the sky.
Here a crown of sharp thorns is ours
And they pierce to the heart with pain!
Yet while life stays there's many ways
A chance to live longer to gain.

SAL. *After the song is over, looks towards heaven, gets up*
—Oh, heaven, I have all the reason to cry, because there was no justice for me. That's why I am in this living tomb. There is nothing left for me but sorrow, perhaps, until I die. How could they ever accuse me of such a crime? Oh, this agony is terrible. What shall I do, what can I do to clear myself of this false accusation? Oh, heaven, when I think of this torture, it makes my blood run cold, and I feel numb. It is terrible to suffer for a crime I never committed. I would not kill anyone for all the money in the world. I wish I had never gone to the tomb; I would not be here to-day. My only wish is to see my daughter to unburden my sorrow to her.

(Enter Luigi, the prosecuting attorney and the jailer, who remains at the door. Luigi holds the death warrant in his hand and goes to Salvo.)

LUIGI—In the name of the Law, it is my duty to read to you the death warrant:

(Contents of Death Warrant.)

“You have been tried and found guilty of murder in the first degree on the tenth day of August, by a Judge and jury. Sentence was passed upon you, and the date set for your execution fixed for the fifth day of September, at four o'clock in the evening of that day.” The time has come for you to prepare for the execution.

SALVO *(appears to faint and weep, Luigi comforting him)*—
This is a great blow for me. I suffer, an innocent man, charged with a crime I know nothing of.

LUIGI—I am sorry to tell you that the Judge won't give you another trial, so the sentence will be carried out to-morrow, at 4 P. M. Luco's trial will take place next week.

SALVO *(looks downhearted, faces the attorney)*—I am innocent; I never killed anybody. There was no justice done to me according to the Law. I am condemned to death, but I will yet be found innocent.

LUIGI—If there is anything you desire to have, any wish to express before you die, and I can be of service to you, do not hesitate to say so, and I shall be glad to do anything I can for you.

SALVO. (*shaking his head*)—It is of no use for me to speak now. During my trial the Judge never let me say a word, never let me explain anything. I wanted to tell him how I learned of the tragedies and got the diamonds from the tomb.

LUIGI—How did you get them?

SALVO.—A friend told me that General Waldman's daughter was buried with one hundred thousand dollars' worth of diamonds, so I went for these, and on the way heard shooting and found the dead bodies near the cemetery. I examined them and then went straight to the tomb to procure the diamonds. You know the rest.

LUIGI—Perhaps you are innocent. If so, the State is about to commit a great crime. It is now too late to save you.

SALVO—I have told you all; I have nothing to confess; I am innocent of the crime.

LUIGI—I have nothing to say, but may God save your soul.

SALVO.—Good-bye. (*Exit Luigi, Salvo is nervous and sighs. After a few seconds he walks slowly to 2 E. on C.*) Oh, Lord, my last hope is gone! I desire justice but cannot get it, so the best way to cure my agony is to die as soon as possible. (*Enter jailer and Dora, Salvo's daughter; she comes springing along.*) My child, have you come to your father at last. I am granted the joy of pressing you once more to my breast, the joy for which I longed. (*Dora clasps her father about the neck and lays her head on his bosom. Both appear sad and stand like statues, facing the audience, and both listen to the song which is sung behind the scenes. Music. After Salvo and Dora stand still awhile Dora appears to faint; Salvo takes her gently and places her on a chair. Dora recovers and embraces her father again.*)

MY SWEET DREAM.

Sweetheart, what joy keeps ever through me stealing,

While thinking of the time when you'll be mine!

There is so much of gladness in the feeling

That since we've met my life has seemed divine,

In my sweet dream of you, you promised to be true,

And tell me I am yours and you my own.

These words unto my heart the sweetest joys impart,

Alone I'm yours and you are mine alone.

Refrain.

It seems you were meant for me;

I was meant for none but thee,

My heart loves because it knows

You are as pure as a rose,

Till I met thee o'er the sea,
Dark were brightest days to me;
And I never knew love's ways
Sweetheart, all my lifelong days.

No other eyes can charm me with their gleaming,
No other smile can hold such charm for me.
The whole night long I find myself a-dreaming
Of the time when you my wedded bride will be,
The time will be here soon like sweetest flowers of June;
Let's keep the haunts of happiness a-teaming;
Our love song we will sing with music's softest ring,
And live a life so glad 'twill seem like dreaming.

DORA—What, am I dreaming? I heard someone singing.

SALVO.—Yes, my child, they are happy while we are broken hearted.

DORA—Yes, father, it was only two days ago I heard the terrible news about you. Oh, my heart is sore. I thought I would go mad when I heard that you were in prison for murder.

SALVO.—My child, God knows I am innocent.

DORA—Oh, Father, innocent and still condemned to death. If there is any hope for a chance of pardon or any escape, God will not allow an innocent man to suffer such an awful penalty.

SALVO.—Dora, my child, I can see the suffering in your face; why did you not write to me all these years? I wrote often when you were first married, but I never received an answer from you. At last I lost hope. I thought you either dead, or gone to some strange country.

DORA (*appears surprised*)—Oh, father, what are you saying? Didn't you receive any of my letters? The last one you sent me nearly broke my heart. In it you said, "Dear daughter, I have just heard something which is destined to separate us for life; you deceived me and your husband. Do not try to find me, or discover where I am, for your search will be useless." My husband found the letter and the next day deserted me, although I am innocent.

SALVO. (*surprised*)—I never wrote you such a letter. Your stepmother deceived me in everything, but I never cast you out of my heart, my child. I never received a line from your gentle hand. God knows how I longed for the smallest word from you, and how I worried about you, but now everything is cleared up; your stepmother must have destroyed your letters and she must have written to you in my name. Oh, the boundless misery she has brought to me. She deceived me by going with Count Russo, and staining my honorable

name. That stain I shall never be able to wash away. When I saw myself dishonored, I left her forever and became a tramp, a thief. Now I am under sentence of death for my ill luck. I blame her entirely.

DORA—Father, I pity you. I wish I could save your life.

SALVO.—It was like this: General Waldman's daughter was buried with nearly one hundred thousand dollars' worth of diamonds, and wedding gifts. I heard of it. As I was in need of money I went to secure the jewels. By the side of the tomb I found the bodies of a man and woman, one a murderer, the other a suicide. I took such trifles as they wore, and then proceeded to the tomb. I opened it, unscrewed the casket and then proceeded to load myself with the jewels. A bracelet of diamonds was locked on the lady's arm, and I could not open it. I took a knife to cut her wrist, and she roused up screaming. She was in a trance and not dead. The police found the bodies and arrested me. I was charged with murder, the Court found me guilty and sentenced me to death. You see, my dear, I am innocent.

DORA—Oh, father, innocent father, why did not the General's daughter come to help you at your trial?

SAL.—The Court condemned me without giving me a trial, and the General's daughter was not present at all. But beside the dead man I found a peculiar paper, which I dropped again at Lina's side. Lina or her lover must have picked it up. That note was the murderer's confession, and it could save my life.

DORA—Oh, Lord, how could it be obtained?

SAL.—It may not be too late to find Miss Waldman. Seek her, tell her your mission at once, and try to get that paper from her.

DORA—I will. Where is Miss Waldman?

SAL.—At Naples. It will take several hours to get there.

DORA—I'll pawn my diamond ring at once and be off.

SAL.—You may save my life (*embraces her*).

DORA—God will save your life (*with her right hand upraised to heaven. At this moment an earthquake is felt, the prison shakes, lamp falls from table and goes out, and Salvo and Dora are horror-stricken.*)

DORA—An earthquake!

SALVO—Oh, God! save us! (*Stage darkens at once and quick change is made to next scene. Music.*)

Scene 5: *A drop scene. This scene represents a view of Gen. Waldman's Castle, a beautiful marble structure. The castle*

is surrounded by garden trees, porch on front, myrtle and flower fences on both sides of the road. Few steps to the porch. Gate on E. Time—evening; moonlight.

LEO (*Enter Leo, dressed very richly, with silk hat and cane*)—
I have a new plan to get her. My kidnappers have tried night and day to steal her, but she never goes out of the house. But with this new plan this evening she will be caught in a trap. I have given all instructions to two leaders of brigands and they know their business. I have everything arranged. I will decoy her and my men will get her and gag her and run off with her. I heard she will be down here to wait for her lover. Ah, she will be caught and carried away. I will not lose her this time. Ha, ha. (*Runs off.*)

(*Enter Clara and Lina—Clara holds a newspaper.*)

CLARA—Here is a case just like yours. A man was supposed to have died from heart disease, and there was evidence of some peculiar drug. Remembering how a cut on your wrist brought you back to life again, Dr. Caforo took a sharp knife and put the point through the man's arm until it reached the bone. He came back to life again. What do you think of that?

LINA—Wonderful!

CLARA—Had Harry not arrived in the nick of time, you surely would have been killed.

LINA—Love does so much; it is everything.

CLARA—But some hold it too lightly.

LINA—Then they miss its happiness.

CLARA—It can hardly go by rule.

LINA—If it could, I would like to write its ten commandments.

CLARA—And what would they be, dear Lina?

LINA—First, Thou shalt have no other love but me. Second, Trust me all in all, or not at all. Third, Thou shalt not with dullness, weary me to satiety. Fourth, Wound me not with cruel words, but in everything be kind. Fifth, Thou shalt not bind me with galling chains of duty, but instead with feathery chains of love. Sixth, Guard me as thy heart's richest jewel, for once lost, it can never be regained. Seventh, Thou shalt not take another in my place. Eighth, Strip not the halo of romance from about me, for the blinder love is the sweeter is its blisses. Ninth, Thou shalt not look with covetous eyes upon another graceful person, but keep thine eyes for the one to whom thou art sworn. Tenth, never cease praising me, whether it be merited or not, but always keep the fires of affection's incense at my feet. How do you like these, Clara?

CLARA—Beautiful sentiments; they make heavenly laws for matrimony. If married couples lived that way, there would be no unhappiness, no affinities, no divorces.

LINA—The world would be a paradise.

CLARA—A man's love would not die after marriage. If the wife knows how to treat him, he will love her all the time. (*Bell rings.*) The bell, I must answer. (*Exit Clara.*)

LINA (*looks at watch*)—How happy I feel. These jewels are the ones which were placed with me in the coffin. All I have to show from that sad experience is the sore wrist where the robber tried to cut the bracelet off, and that cut brought me back to life again. So I really owe my life to the robber, and to my dear faithful Harry. Salvo, as they call him, was glad he brought me back to life. I owe him much. I wonder what was his fate.

(*Enter Clara.*)

CLARA—A young lady wishes to see you; she says it is a question of life or death.

LINA—Bring her here at once.

CLARA—She will hurry. (*Exit Clara.*)

LINA—I hope it isn't the gypsy girl. I cannot get her face out of my mind. I'll remember her as long as I'll live.

(*Enter Clara and Dora.*)

DORA (*falling on her knees*)—I come to your excellency to ask help for my father.

LINA—Who are you, and who is your father?

DORA—I am the daughter of Salvo, who is accused of murdering Matteo and his sweetheart, and who robbed you of your jewels. He has been found guilty, and is condemned to be executed to-morrow. Oh, save my poor father's life. He says that you may be able to do so.

LINA—How can I help him? My father requested the Judge not to press the charge of robbery, for it was the cut on my wrist that brought me back to life again. He cannot withdraw the charge of murder, because he did not make it.

DORA—My father is innocent of the murder (*she kneels*).

LINA—Arise. (*Dora gets up.*)

DORA—I saw my father yesterday in prison. He said you can save him by going to the Queen, who will grant a suspension of sentence.

LINA—My dear young lady, I am very sorry to hear such terrible news; I didn't know anything about this hasty trial. (*Thinking.*) Let me see, I picked up a note by the

tomb; yes, that is the confession by the murderer. I remember now I have the proof; your father's life will be saved. I will bring it to you. *(Exit.)*

DORA *(kneeling)*—Oh, God in heaven, guard my innocent father. Thou knowest if he is innocent or not, and if he is innocent, I pray thee, save him from a horrible death. Oh, my heart is breaking. *(She faints and falls to the floor.)*

(Enter Lina with letter in hand; seeing Dora on the floor, she staggers back with a scream.)

(Enter Clara.)

CLARA—What is the matter?

LINA—Quick! go and get my smelling salts to help restore her. *(Clara runs off. Lina goes and bends over Dora.)* The poor creature has fainted. *(Enters Clara. She puts the bottle under Dora's nose and in a few seconds she revives. Lina and Clara help her up.)*

LINA—Arise, I have found the letter. Let me read it. *(Opens the letter and reads.* "I, Matteo Bianco, have just killed my sweetheart, Martha Silvera, because she was not true to me, and now in remorse for my mad act I write this, so that no one should be falsely accused.—Matteo Bianco."

DORA—Oh, give that to me. It will save my father's life.

LINA—I hope so, but this letter shall go to the King first. Clara, ask the General to come here. *(Exit Clara.)* If your father is freed, try to make a better man of him.

DORA—And do you think he will be freed?

(Enter the General.)

LINA—Yes; here is my father, the General. Father, do you remember Salvo, who cut me on the wrist and thereby saved my life? He is to die for a crime he is not guilty of. He is innocent; this is his daughter.

BEN—I am sorry, but I cannot change the verdict of the jury.

LINA—Oh, yes you can. I have the proof that he is not the murderer. Therefore, Salvo's life must be saved!

BEN—You have the proof? Why did you not speak of it before?

LINA—I never thought of it, until his daughter called. I found a piece of paper in front of the tomb, which turned out to be a confession by Matteo that he killed his sweetheart and then committed suicide. *(To Dora)*: Let me show the paper to Father. *(To the General)*: Here it is, read it for yourself. *(Lina hands him the note, which he reads.)*

BEN—This is surprising. Come here. *(Enter Major Carlo.)* Major, there is no time to lose. This man's life must be saved. Here is proof that Salvo is innocent.

CARLO—Then he should not die.

LINA—We have little time to spare; the execution will take place to-morrow evening at 4 P. M., and we have many miles between us and the prisoner.

BEN—Major, I want you to go at once and arrive in time to save the man's life.

(Dora kneels and thanks them all.)

DORA—Oh, thank you, a thousand times, thanks; may God bless you all.

BEN—Get up, and worry no longer, my good girl; you shall accompany us. *(Dora gets up.)*

CARLO—Then he must not die.

LINA—We will all go, father.

BEN—Major, I want you to get the best horses ready right away so that we can go quickly to the royal palace, and bring the proofs to his Majesty.

CARLO—I shall comply with all speed.

BEN—Now, hold; I must make sure that there will be no failure to get to the Royal Palace in time, and after we obtain the order from his majesty, we'll go to the execution place in time to save the innocent man's life.

CARLO—Everything will be arranged. I am off. *(Exit.)*

BEN—Very well.

(Enter Lola and Eva.)

LOLA—What have you been doing here so long? Lina, you look happy.

LINA—Oh, yes, mother dear, for I have been able to do a good turn to-day. I have held in my possession proof of Salvo's innocence without knowing it. Matteo died by his own hand; you will know all about it soon.

LOLA—How lucky, Lina, to save a man's life. I am glad that this paper was found in time. Had you not produced it and had it been found later you would have lived unhappily the rest of your life. It saves a man's life.

LINA—Yes, it is a blessing that I had this prize in my possession. *(All stand around Lina.)* He saved my life, I hope I can save his.

(Music, all exit.)

(Enter Stefano and Filippo—brigands.)

STEFANO.—Fillipo, we are going to make twenty thousand dollars, and we must not fail to kidnap Lina.

FILIPPO.—Certainly not; we'll get her. Soon she'll be down to meet her lover, who will be here about nine o'clock to-night. It is now nearly that time.

STEFANO.—Suppose we are caught, we will shoot. (*Lina opens the door. Stefano and Fillipo run off. Enter Lina, smiling.*)

LINA—When Harry comes to-night, he will be surprised to hear about my saving the man's life just by a scrap of paper. (*Lina walks to the front and looks to L. Enter Stefano and Fillipo from R., who rush in, seize her and gag and bind her so that she cannot move or scream. Lina tries to get away. Gives one loud scream. They handle her very roughly.*)

(*Enter Clara, screaming.*)

CLARA—Help, help, murder!

(*Enter Harry, running and rushing like a tiger towards them, with a revolver in his hand. Both try to shoot Harry, but he batters them with his pistol butt; a terrible fight takes place; Lina loosens herself, and then she gets the revolver away from Stefano. Harry gets Fillipo's gun. Harry and Lina both point the guns at the brigands.*)

HARRY—I was hot on your trail this time. Prison is the place for you dogs.

LINA—Yes, I hope you will be sent away for life.

(*Enter two policemen.*)

HARRY—Officers, arrest these cowards. (*All stand on C, each officer holding a brigand.*)

LINA—Harry, you have saved my life again. (*Lina falls in the arms of Harry.*)

HARRY—This is my third duel for love.

(*Music—tableau.*)

(*Curtain falls.*)



ACT IV.

Scene 6: Full stage. Scene represents General Waldman's ball room, decorated with plants and various kinds of flowers. The hall is all white, decorated with gold and silver, with four pillars each on L. and R., also a statue on U. C. corner, showing a painting representing the Triumphant Angel with harp in hand. A large door on upper C. with fancy curtains, in inner part shows a view of bay and mountains; moonlight shows on the bay, and door on L. C. and R. C. Brilliant lights on stage, not too much in theatre. Clara arranges the flowers.

(Enter Salvo and Dora.)

SALVO.—Good evening, young lady.

CLARA—What do you wish, sir? Who let you and this young lady up here without sending notice by the bell-boy.

DORA—Lady, we begged the servant to show us the way in. I understand that the General's daughter is celebrating her wedding this evening, and my father would like to see her and her American husband for a few minutes on an important matter.

SALVO—(Writes his name on a piece of paper and hands it to Clara.)

CLARA—Very well, I shall seek the opportunity to give to them your message. You look so pitiful that I could not refuse you both that favor. (Exit Clara.)

DORA—I told you, dear father, that this was Lina's wedding night and I hardly think we will be received by them.

SALVO.—My child, you have saved my life through them, and I couldn't stand it any longer, so my heart prompted me to come here to-night and thank them before the bride and bridegroom leave for America.

(Enter Lina, Harry and the General.)

LINA—Ah, here is Salvo (*Shake hands*). I am glad that you are free. I feel completely happy that I have saved you, who saved my life.

HARRY—For that reason, I, too, should feel grateful and thankful to the General, who arrived at the execution place just in time to save you from the convict's death.

SALVO.—I thank you all from the bottom of my heart; you have snatched me from the jaws of death.

BEN—I am glad we came in time to save you, Salvo.

HARRY—I have concluded to furnish money for Salvo and his faithful daughter to take a pleasure trip. I shall give him an

opportunity to lead an honest life. Here is a check for 50,000 liras for you, Salvo, and I hope you will be happy with your daughter.

SALVO.—I am unworthy, but I will take it and lead a better life.

BEN—Now let us indulge in good cheer for the rest of the wedding evening; you and your daughter are invited to my daughter's wedding to-night.

SALVO.—I thank your excellency, God bless you and best wishes to the bride and bridegroom. (*Dora and Salvo kneel to Lina.*) I knew that you would leave Italy to-night and I wouldn't have another chance to see you; I came here to thank you and may God bless and guard you on every step you may take.

LINA—Rise! Don't kneel before me.

(*Enter Clara.*)

CLARA—Monsignor Ferranti wishes to see your excellency.

BEN—We will meet him. He is to officiate at the wedding. (*All exit.*)

(*Enter Rico.*)

CLARA—I was looking for you, Rico.

RICO—Here I am. How would you feel if you were in Lina's place and I were Harry to-night?

CLARA—Not only to-night, but every night. People will soon come to dance at the wedding. Lina soon will be Mrs. Harry Lane.

RICO—Her husband is a great hero. He saved her life three times. You can save my life once. I am dying for a kiss. (*Rico tries to kiss her.*)

CLARA—What a sweet death it would be for you.

RICO—Yes, to die kissing you. (*Rico puts arms around her waist; she turns and breaks away.*)

CLARA—Take your arm from around me, do!

RICO—When I get a kiss from you.

CLARA—Don't squeeze me so; take away your arm.

RICO—A loving kiss will do no harm.

CLARA—To what I told you often, hark.

Where kissing is done all should be dark.

RICO—Oh, yes, where we can't see the eyes,

Wherein the charm of kissing lies. (*They kiss.*)

RICO—Ah, dear Clara, I wish this was our wedding day.

CLARA—You must do more than wish.

RICO—While the banquet is on to-night, let us slip away.

CLARA—But we must dance upon our wedding night.

RICO—Say you'll wed me to-night, and we'll do our dancing now.

(*Music.*)

CLARA—Yes. (*They kiss. Here a pretty dance should be arranged. A polka might suit. As it ends, a noise is heard within.*) Look out, someone is coming. (*Bell rings.*)

RICO—The door bell is ringing; I must go. Goodbye, you sweetheart; remember to-night. (*Exit Rico.*)

CLARA—I must steal off to get married while Lina has a grand ball. Poor me. There will be a mingling of elaborate gowns and glittering uniforms here to-night and Lina will be the queen.

(*Enter Leo as a photographer, with black moustache and beard, in English style, coming to a point at the chin.*)

LEO—Is General Waldman at home?

CLARA—He is with the wedding party.

LEO—Please announce me to the General; here is my card.

(*Hands card, exit Clara.*)

LEO—I have used all kinds of stratagems to win Lina, and all my plans have failed. Harry has her, but wait. This is my last chance and I have to try my best. I have arranged with four kidnapers and they will carry her from here; my yacht is in the bay. No one knows that I am Count Leo Bruno. I have succeeded with the General's servant, Rico; I paid two thousand dollars to him just to let my kidnapers enter the palace without anyone knowing. I gave five thousand dollars to the photographer to let me come to take the flashlight picture instead of himself. When I take the picture of the wedding party I will put enough powder in the pan to fill the room with so much smoke that no one will be able to see, and then the kidnapers will spirit Lina away.

(*Enter Clara.*)

CLARA—Please go into the parlor. The General is there.

LEO—I thank you very much. (*Exit the Count.*)

(*Bell rings. Exit Clara.*)

(*Music—Bridal March.*)

(*All the wedding guests march to R. D., go back through the L. D. and re-enter from U. C. D., and then dance; after this all march away to L. D., and re-enter U. C. D., all with a glass of wine in hand, and stand in line in center of the stage.*)

(Enter Harry and Lina, and they stand in center, leaving a space on C. so that the audience can see the General, who enters from U. C. D.; all raise glasses for wedding toast.)

TOAST.

HARRY—

God bless my Bride's mother, who gave her birth,
God bless her every step on this earth.
All I am seeking now, Oh, Lina, thou art
Mine forever, the gem of my heart.

(All drink, General walks to the center.)

BEN—I have come to join you in the pleasure.

(Enter Clown with wine, which he hands the General in a comical way.)

HARRY—Oh, fill the crystal glasses up.

BEN—And to the bride we all will sup.

(Enter dancer, who appears to be about twelve years of age, in a fairy costume; she first turns to the audience and bows; the lights are turned down on the stage and very little light from the balcony; first she dances a waltz, second a triumphal march, third a butterfly dance and the fourth a fairy dance. While she dances a clown makes fun of her and when she stops to rest the clown tries to dance like her, then she dances again, and calls the wedding party to join her. Bright lights on the stage; a short dance.)

BEN—Now, my friends, we will have the picture taken of the wedding party. Get ready.

(Enter Leo as the photographer. Smiling, his machine on his shoulder, the photographer quickly arranges all in position to take the picture, Lina and Harry in the center; turn the lights on the stage.)

LEO—Are you ready?

CHORUS—Yes.

(The photographer lights the powder until the room gets full of smoke; lights very dim; confusion. Enter four masked kidnappers who seize Lina, drag her near L; when she is near the door she screams. The wedding guests run toward her and assail the kidnappers. Harry rescues her. Leo grabs him and tries to hold his hands so that the kidnappers can regain Lina. Harry breaks away; a fight ensues; revolvers explode and swords clash; all the kidnappers are made prisoners by the Major and Captain Orlando. Harry jumps at Leo in a wild rage and throws him on the floor. Lights brighten.)

HARRY—You dog; now I have you at last. (*Harry chokes him; his false beard falls away as he is thrown down.*) Ah, this is Count Leo Bruno, the villain who plotted all the traps for my wife; you will never bother her again. Come, you dog, get up and fight. I will give you a chance for your life. (*Leo gets up; a sword is handed to him.*)

LEO—I am not a coward.

HARRY—Then fight a duel for love.

LEO—To die for her is joy, not pain. (*They fight with swords. Harry defeats him and knocks the sword out of his hand. The General holds Leo.*)

BEN—I shall bring charges against Leo for all these plots against my daughter, and he shall go to prison for life.

LEO—I lost the duel for love, and I'll not be taken to face the justice and then be sent off to prison.

HARRY—The villain shall not escape.

BEN—Leave it to me; I have all the proofs to convict him; you sail for America, while he sails off to prison. He will never bother you in Italy or in America again.

HARRY—As you wish; we will leave at once; the American battleship is ready for us.

LINA—I have everything ready. My trunk and yours are already on the ship.

HARRY—Then we will prepare to go on board.

BEN—To the Banquet Hall, and let the richest wine in Italy help us to forget this trouble, which might have been avoided.

LEO—At last, let me confess. 'Twas I who had Lina kidnapped and 'twas I who recently filled her life with misery and fear. I did it all because of my mad love for her. 'Tis all over now. I have lost! lost!

(*Leo shoots himself, and as he falls, Ben catches him in his arms; all stand around in great surprise.*)

BEN—Captain Orlando, hurry for a doctor; he may be dead before you return. (*Exit Orlando.*)

HARRY—Die, you dog!

LINA—Oh, Harry, he is dying. Let us forgive him now.

HARRY—So let it be, for your sake, I forgive him all. (*Harry looks at Leo.*) Ah, there, he is dead now.

LINA—My tortures are at an end.

BEN—His heart was good, but his mind was wrong.

HARRY—I regret that a death is the stepping stone to our happiness.

BEN—'Tis better, maybe, as it is.

LINA—Let all merriment cease now.

HARRY—Yes; let us say a prayer for the rest of his soul. (*All kneel.*)

(*Curtain falls.*)

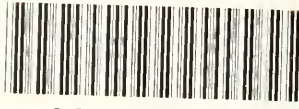
THE END.



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